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CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

If you need to know more about CAPAC, and how it helps keep score for Canadian composers and Canadian music, please call. CAPAC has a warm welcome for everyone involved in Canadian music.

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NEW MUSIC CONCERTS

ROBERT AITKEN, ARTISTIC DIRECTOR

PRESENTS

New Music for Old Harpsichords

EVA NORDWALL, harpsichord
OVE NORDWALL, commentator

Bass Clarinet Identity

HARRY SPARNAAY, bass clarinet

October 1, 1979 - 8:00 p.m.
Walter Hall
University of Toronto

Programme

Arne Mellnäs
Per Nørgard
György Ligeti

anonymous
Hugh Aston
György Ligeti

"Agréments"
"Turn"
"Trois Bagatelles"
"Continuum"
"Passacaglia ungherese"
"My Lady Carey's Dompe"
"A Hornpype"
"Hungarian Rock"

EVA NORDWALL, harpsichord
OVE NORDWALL, commentator

intermission

Brian Ferneyhough
Maurice Weddington
Hans Otte
Rolf Gehlhaar

"Time and Motion Study"
"Soliloquy"
"Text for Bass Clarinetist"
"Polymorph"

HARRY SPARNAAY, bass clarinet

Jos Kunst

"No Time"

JAMES CAMPBELL, clarinet
RICHARD HORNSBY, clarinet
PATRICIA WAIT, clarinet
HARRY SPARNAAY, clarinet
RUSSELL HARTENBURGER, percussion
ROBIN ENGELMAN, percussion
MARK WIDNER, piano
ROBERT AITKEN, conductor



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Programme Notes

Arne Mellnäs (1933-)

Agréments

This work was composed in 1970 and received its first performance in 1973 by Eva Nordwall in Vienna. It was subsequently dedicated to her.

Small ornamental figures are taken from an imaginary musical idea, whose main notes are never heard, and tightened to a virtuoso collage looking in vain to express anything and everything.

Per Nørgård (1932-)

Turn

Turn was composed in 1973 for an unspecified keyboard instrument. The version for harpsichord was realized by Eva Nordwall in collaboration with the composer.

As a contrast, this piece is concerned with grand gestures of primordial force, developing and vanishing behind a sound structure of rhythmical pinions.

György Ligeti (1923-)

Trois Bagatelles

A Musical Ceremonial, this was composed in 1961 for David Tudor. This version for mean tempered harpsichord will receive its world premiere tonight.

Continuum

This was composed in 1968 on a commission from Antoinette Visher who had to use revolving tape heads for her recording to bring the piece within the prescribed "four minutes or less". The technical ability of both player and instrument is almost stretched to the limit. What on the staff looks like single notes is acoustically on the boundary between merging and separate sounds. From this musical fixation - in which performer and

instrument seem to grow together, just as a buzzing fly becomes part of the web to which it is fastened - arises a calm succession of harmonic changes.

The original version demands a modern harpsichord with the possibility of rapid pedal changes of stops. Eva Nordwall was awarded the Swedish Grand Prix du Disque, 1977, with this version but then persuaded the composer to agree to her alternative version for a classical harpsichord.

Passacaglia ungherese

This work was composed for and dedicated to Eva Nordwall in December 1978. It was first performed by her in Lund, Sweden, in February 1979.

The music demands the pungent sound of the old Italian type of harpsichord and the mean tempered tuning which makes the thirds pure. Musically, it descends from the opera Le Grand Macabre where the final scene ends with a very similar passacaglia. It was also inspired by Froberger and Aston but the melodies have a pronounced Hungarian style.

anonymous

My Lady Carey's Dompe

This short piece, where dompe might be interpreted as lament, belongs to the earliest existing music for harpsichord. The only source is a manuscript, dating from the first part of the 16th century, which begins with the more famous hornpipe by Hugh Aston.

Hugh Aston (1480-1522)

A Hornpipe

Willi Apel described this unusually long piece as one of the most convincing and astonishing achievements of early keyboard music. It shows a sense of structure and development which makes an extraordinary impression of something more than just a frenzied dance.

This is a chaconne in 2+2+3+2 eighths commissioned by Elizabeth Chojnacka. She has been as active as Eva Nordwall in promoting Ligeti's, up to then, only solo harpsichord work, Continuum, in concerts, on radio and records.

This is entertaining music, but also tight-rope walker art for public and performer alike. The first time Ligeti tried out the chaconne bass on the harpsichord was in March 1978 on a copy of the 1769 classical Taskin harpsichord. At that time he was persuaded to write the music without further instructions in the score regarding instrument and registration. Thus there are wide possibilities for different interpretations.

Brian Ferneyhough (1943-) Time and Motion Study

Born in Coventry, Brian Ferneyhough studied in Birmingham, London and then Hamburg; between 1969 and 1972 he studied in Basel with Klaus Huber. In 1967 he studied composition with Goffredo Petrassi at the Chighiana Academy in Siena. The winner of numerous prizes and scholarships, he is a composer, teacher (in Freiburg and Berlin), conductor and instrumentalist.

Time and Motion Study is the first of three works bearing the same title (the second is for cello, and the third for 16 voices). Originally composed as a study for clarinet in 1971, it was almost completely re-written between the end of 1976 and the beginning of 1977, taking on a completely different form from the original.

Of this work the composer writes: "All the elements of the initial material (height, depth, length of phrasing, articulation, etc.) are subject to an order/manipulation ratio of equal proportions - a prime sequence: 1, 2, 3, 5, 13 - and its derivations. In opposition to this micro-structure there are two levels of activity whose nature is more immediately apparent, the one based on the alternation and contrasting expansion of two different types of structures (heard in their purest form at the beginning), the other concerning the gradual transformation of a specific type of

articulation (fast notes 'legato') in equally fast notes that are repeated 'staccato'. My main purpose was to suggest a polyphony of parameters whereby a single instrument would convey enough information to overcome the formal limitations inherent to a fundamentally monophonic texture."

(translation Ingrid Ness)

Rolf Gehlhaar (1943-)

Polymorph

Polymorph consists of a sequence of 4 x 4 structures, each of which focuses on changes in one or more of the following parameters: pitch, volume, linear density, vertical density. Each structure is constructed of the same sequence of combinations, using the following types of alterations of the parameters listed above: ascending (increasing), static, descending (decreasing).

Further combinations are possible through the option of delayed entry, the results depending on the number of layers combined and the time interval between successive entries of layers (in this case 3 seconds). Four of the structures have only one layer, four have two layers, and eight have three layers.

(translation Manfred Petz)

(We are unable to provide programme notes for the works by Weddington, Otte and Kunst.)

Eva Nordwall —

Harpsichord

Swedish born harpsichordist Eva Nordwall made her debut at a recital in Stockholm in 1972. Prior to her debut she had studied at the Conservatory in Brno (1959-63), and at the College of Music in Stockholm (1964-72) with Stina Sundell (piano) and Margit Theorell (harpsichord).

Since her debut, Mrs. Nordwall has made numerous radio and television recordings and has given recitals in Sweden and abroad. One of Eva Nordwall's recordings is devoted entirely to new Scandinavian harpsichord music, several of the works having been specifically written for her. Another recording, which included Ligeti's Continuum, was awarded the Swedish Grand Prix du Disque in 1977.

Eva Nordwall's repertoire is extensive, ranging from the 16th and 17th century works of Aston, Bach and Couperin, to the more modern compositions of Ligeti, Stravinsky and Saint-Marcoux.

Harry Sparnaay —

Bass Clarinet

Born in 1944 in Holland, Harry Sparnaay ranks among the world's most distinguished bass clarinet virtuosos. In 1972 he was awarded first prize at the International Gaudeamus Competition.

He has performed with many major orchestras, including the BBC Symphony Orchestra, the Rotterdam Philharmonic, and the O.R.T.F. under Berio. Mr. Sparnaay has also performed at many major music festivals, including the Warsaw Festivals of 1974, 1976 and 1978, and the Madrid and Zagreb Festivals.

He is currently a professor of bass clarinet and contemporary music at the Sweelinck Conservatory in Amsterdam and at the Rotterdam Conservatory.

Robert Aitken

Conductor

Co-founder and artistic director of New Music Concerts, Robert Aitken is Canada's most celebrated flutist, in addition to his regular role as conductor in this series.

Born in 1939, Mr. Aitken began his flute studies at the age of nine in Pennsylvania and later continued with Nicholas Fiore at the Royal Conservatory of Music in Toronto. At the age of 19, Robert Aitken was appointed first flute in the Vancouver Symphony Orchestra - the youngest member of the orchestra to have held a principal playing position. After leaving the Vancouver Symphony, he received a Canada Council grant to continue his studies in Europe with Jean-Pierre Rampal, Gazzelloni, Jaunet and Barwahser.

Upon his return to Canada in 1955, he assumed the position of co-principal flute with the Toronto Symphony, where he remained for five years.

Mr. Aitken's other professional positions include four summers on the faculty of Rudolf Serkin's Marlboro Music Festival, and three seasons as principal flute in the Stratford (Ontario) Festival Orchestra.

Mr. Aitken is the recipient of the Canadian Music Citation (1969), and award presented annually by the Canadian League of Composers for outstanding dedication to Canadian music. In 1971, he was a prize winner in the Concours International de Flûte de Paris.

NEW MUSIC CONCERTS

A BRIEF HISTORY

Incorporated in 1971 as a registered charitable organization under the laws of the province of Ontario, New Music Concerts was founded by two of Canada's leading musiciansm composer/broadcaster Norma Beecroft, and flutist/composer/conductor Robert Aitken. Its first season of concerts began in January 1972, and at the conclusion of April 1980, New Music Concerts will have complseted its ninth season.

At the conclusion of the 1979-1980 season, New Music Concerts will have presented almost 400 compositions, most of them Canadian premieres, and the majority written in the past decade. At least one third of these works were composed by Canadians, several commissioned by New Music Concerts with the assistance of federal and provincial funds. With the exception of internationally known soloists and ensembles invited to participate in the New Music Concerts series, all music is performed by Toronto musicians under the guidance of artistic director, Robert Aitken.

A special feature of New Music Concerts' series is the presence of world renowned composers who come to Toronto to assist with the preparation and performance of their works. Milton Babbitt, Harrison Birtwistle, Morton Feldman and Witold Lutoslawski are among the performers and composers who will highlight the up-coming season.



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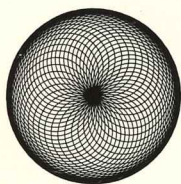
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For example, during recent New Music Concerts' seasons, we are proud that works by these P.R.O. Canada affiliated composers have been included:

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